

*the*  
**HARVARD-RADCLIFFE  
COLLEGIUM MUSICUM**

*-Presents-*



**G.F. HANDEL'S**

**ISRAEL IN EGYPT**

**ANDREW CLARK, CONDUCTOR**

*-featuring period orchestra-*

**THE HANDEL AND HAYDN  
SOCIETY OF BOSTON**  
HARRY CHRISTOPHERS, ARTISTIC DIRECTOR

*-with soloists-*

**SUSAN CONSOLI, SOPRANO**

**MARGOT ROOD, SOPRANO**

**DIMITRIE LAZICH, BARITONE**

**CHARLES BLANDY, TENOR**

**GERROD PAGENKOPF, COUNTERTENOR**

**JOSHUA SEKOSKI, BASS-BARITONE**

**APRIL 1<sup>st</sup>, 2011 *at* 8PM  
SANDERS THEATER**

# ISRAEL IN EGYPT (HWV 54)

1739 VERSION, PARTS 2 & 3

## SYMPHONY

### EXODUS

Recitative (Tenor, Mr. Blandy): Now there arose a new King  
Solo (Alto, Mr. Pagenkopf) & Double Chorus: And the children  
of Israel sighed / And their cry came up unto God  
Recitative (Tenor, Mr. Blandy): Then sent He Moses  
Double Chorus: They loathed to drink of the river  
Aria (Alto, Mr. Pagenkopf): Their land brought forth frogs  
Double Chorus: He spake the word  
Double Chorus: He gave them hailstones  
Chorus: He sent a thick darkness  
Chorus: He smote all the first-born of Egypt  
Chorus: But for His people  
Chorus: Egypt was glad  
Double Chorus: He rebuked the Red Sea  
Chorus: He led them through the deep  
Chorus: But the waters overwhelmed  
Double Chorus: And Israel saw that great work  
Chorus: And believed the Lord

## INTERMISSION

### MOSES' SONG

Double Chorus: Moses and the children of Israel  
Double Chorus: I will sing unto the Lord  
Duet (Soprano 1 & 2, Ms. Consoli & Ms. Rood): The Lord is my strength  
Double Chorus: He is my God  
Chorus: And I will exalt Him  
Duet (Bass 1 & 2, Mr. Lazich & Mr. Sekoski ): The Lord is a man of war  
Double Chorus: The depths have covered them  
Double Chorus: Thy right hand, O Lord  
Double Chorus: And in the greatness  
Double Chorus: Thou sentest forth Thy wrath  
Chorus: And with the blast of Thy nostrils  
Aria (Tenor, Mr. Blandy): The enemy said  
Aria (Soprano, Ms. Rood): Thou didst blow  
Double Chorus: Who is like unto Thee  
Double Chorus: The earth swallow'd them  
Duet (Alto & Tenor, Mr. Pagenkopf & Mr. Blandy): Thou in Thy mercy  
Double Chorus: The people shall hear  
Aria (Alto, Mr. Pagenkopf): Thou shalt bring them in  
Double Chorus: The Lord shall reign  
Recitative (Tenor, Mr. Blandy): For the horse of Pharaoh  
Double Chorus: The Lord shall reign  
Recitative (Tenor, Mr. Blandy): And Miriam, the prophetess  
Aria (Soprano, Ms. Consoli) & Double Chorus: Sing ye to the Lord

# ISRAEL IN EGYPT

SACRED ORATORIO

Text

## EXODUS

*Recitative:* Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigour.

(Exodus 1:8, 11, 13)

*Solo and Chorus:* And the children of Israel sighed by reason of the bondage: and their cry came unto God. They oppressed them with burdens, and made them serve with rigour; and their cry came up unto God.

(Exodus 2:23)

*Recitative:* Then sent He Moses, his servant, and Aaron whom He had chosen; these shewed his signs among them, and wonders in the land of Ham.

He turned their waters into blood.

(Psalm 105:26, 27, 29)

*Chorus:* They loathed to drink of the river. He turned their waters into blood.

(Exodus 7:18, 19)

*Aria:* Their land brought forth frogs, yea even in their king's chambers. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

(Psalm 105:30, Exodus 11:9, 10)

*Chorus:* He spake the word, and there came all manner of flies and lice in all their quarters. He spake and the locusts came without number, and devour'd the fruit of the ground.

(Psalm 105:31, 34, 35)

*Chorus:* He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

(Psalm 105:32; Exodus 9:23, 24)

*Chorus:* He sent a thick darkness over the land, even darkness which might be felt.

(Exodus 10:21)

*Chorus:* He smote all the first-born of Egypt, the chief of all their strength.

(Psalm 105:36, 37)

*Chorus:* But as for His people, He led them forth like sheep; He brought them out with silver and gold; there was not one feeble person among their tribes.

(Psalm 78:53; Psalm 105:37)

*Chorus:* He rebuked the Red Sea, and it was dried up.

He led them through the deep as through a wilderness.

But the waters overwhelmed their enemies, there was not one of them left.

(Psalm 106:9, 11)

*Chorus:* And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord, and believed the Lord and His servant Moses.

(Exodus 14:31)

## MOSES' SONG

*Chorus:* Moses and the children of Israel sung this song unto the Lord, and spake, saying: I will sing unto the Lord, for he hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

(Exodus 15:1)

*Duet:* The Lord is my strength and my song; He is become my salvation.

(Exodus 15:2)

*Chorus:* He is my God, and I will prepare him an habitation, my father's God. And I will exalt Him.

(Exodus 15:2)

*Duet:* The Lord is a man of war: Lord is His name. Pharaoh's chariots and his host hath He cast into the sea; His chosen captains also are drowned in the Red Sea.

(Exodus 15:3, 4)

*Chorus:* The depths have covered them: they sank into the bottom as a stone.

(Exodus 15:5)

*Chorus:* Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.

(Exodus 15:6)

*Chorus:* And in the greatness of Thine excellency Thou hast overthrown them that rose up against thee.

(Exodus 15:7)

*Chorus:* Thou sentest forth Thy wrath which consumed them as stubble.

(Exodus 15:7)

*Chorus:* And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

(Exodus 15:8)

*Aria:* The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

(Exodus 15:9)

*Aria:* Thou didst blow with the wind: the sea covered them, they sank as lead in the mighty waters.

(Exodus 15:10)

*Chorus:* Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders?

Thou stretchedst out Thy right hand, the earth swallowed them.

(Exodus 15:11)

*Duet:* Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.

(Exodus, 15:13)

*Aria:* Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made for Thee to dwell in, in the sanctuary, O Lord, which Thy hands have established.

(Exodus 15:17)

*Chorus:* The Lord shall reign for ever and ever.  
(Exodus 15:18)

*Recitative:* For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

(Exodus 15:19)

*Recitative:* For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

(Exodus 15:19)

*Chorus:* The Lord shall reign for ever and ever.

(Exodus 15:18)

*Recitative:* And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them:

(Exodus 15:20, 21)

*Soprano Solo & Chorus:* Sing ye to the Lord, for he hath triumphed gloriously!

The Lord shall reign for ever and ever. The horse and his rider hath he thrown into the sea. I will sing unto the Lord. The horse and his rider hath he thrown into the sea.

(Exodus 15:21)

## George Frideric Handel (1685-1759): Israel in Egypt (1738)

*Scored for SSATBB solos, double chorus, two oboes, two bassoons, two trumpets, timpani, three trombones, strings, and basso continuo.*

In July of 1738, a mere one day after the announcement that the King's Theatre in London had failed to solicit sufficient subscriptions for its upcoming opera season, George Frideric Handel turned his full attention to the composition of oratorio. London audience enthusiasm for his Italian operas had been on the wane, so perhaps it was a logical transition to make—and a shrewd business decision to be sure.

Though Handel had composed several oratorios prior to 1738—*Il Trionfo del Tempo e del Disinganno* (1707) and *La Resurrezione* (1708) while working in Rome, and *Esther* (1732), *Deborah* (1733), and *Athalia* (1733) while working in London during a particular two-year decline in the popularity of his operas—*Saul*, premiered in January of 1739, is generally considered to be Handel's

first great oratorio and the work that designates the arrival of his mature period. That *Saul* is scored for five major roles and seven minor ones, contains several specific basso continuo instruments including a carillon, and also includes stage directions printed into the score (though none were actually staged at the premiere), testifies to the highly dramatic character of the work and the popular reception it received from an audience already conditioned to the drama of opera.

Yet just three months later, at the premiere of *Israel in Egypt* in April of 1739, the London reception was quite different—lukewarm at best. This was due, in large part, to the characteristic that made this work so popular with the burgeoning choral society movement of the nineteenth century, that is, the vast amount of material scored for chorus. Of the thirty-six movements, twenty-eight are exclusively choral. No other oratorio of Handel operates at this level of distribution with respect to the balance (or unbalance?) of choruses, arias, and recitatives. This affords the opportunity for the chorus in *Israel in Egypt* to actively participate in the majority of the action of the narrative. While this might be a point of celebration within the context of our choral concert this evening, this was certainly not a welcome departure for an audience in 1739 accustomed to celebrating individual singers and their arias.

Indeed, likely motivated by this mixed reception, Handel significantly revised *Israel in Egypt* for its second performance, following just one week after the premiere. The first part of the oratorio was completely eliminated in favor of an organ concerto, and advertisements were circulated that this second performance would possess "Alterations and Additions" and would be "short'ned and Intermix'd with Songs." This propensity of Handel to revise works for circumstantial and pragmatic reasons has proved to be a continuing point of difficulty with regard to Handelscholarship and the identification of "authentic" performance scores. Additionally, what was likely disconcerting to the London audience at the premiere was the fact that the libretto to *Israel in Egypt* compiles texts drawn directly from the Bible. Though the texts of *Messiah* (1741) and the *Occasional Oratorio* (1746) are likewise Biblical, this was uncharacteristic of oratorio librettos in general, and all three works were relatively unpopular during Handel's time. Certainly there must have been some discomfort surrounding religious texts presented in a secular public theater.

Despite such inauspicious beginnings, *Israel in Egypt* has enjoyed a tremendously successful life on the concert stage—it was more widely performed and praised than *Messiah* in the nineteenth century. Joseph Haydn even remarked, upon hearing *Israel in Egypt* at the "centennial" celebration of Handel's birth in 1784 at Westminster Abbey, "He is the Master of us all!" One needs only to recall the brilliance of Haydn's text-painting in *Die Schöpfung* (1798)—the leaping tiger or the sinuous worm—to hear the influence of Handel and the expressive touches brought to bear on the musical representation of the plagues—the leaping frogs, the fast passage-work in the strings accompanying "all manner of flies", chromatic descents for "darkness", percussive bombast for hailstones, and the like.

The complete oratorio is divided into three parts. The first, entitled "The Lamentation of the Israelites for the Death of Joseph", will be omitted in tonight's performance, as is become custom, though we will begin tonight's performance with the overture from part one. The second part, "Exodus", particularly in the descriptions of the plagues and of the passage through the Red Sea, contains some of Handel's most

dramatic writing. And while the third part, "Moses' Song", presents several sentiments that might give us pause—"The Lord is a man of war", or the unabashed celebration of the wholesale drowning of the Egyptians—we cannot help but be swept up in the final celebration of the work, which so vividly expresses praise and thanksgiving for the deliverance from tribulation. Perhaps it is this final sentiment that has proven to be of such universal and lasting appeal.

-Christopher Walters, ©2011

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An additional note on the text:

Each spring Jews all over the world celebrate the festival of Passover. During the evening Seder meal, families and guests read the story of the Exodus from the Hagadah (the "telling"). The Exodus is the critical event in Jewish history and theology, in which a group of oppressed slaves was emancipated by their God, who set them free and redefined them as a people. The Hagadah reminds Jews "in every generation each person must see himself as though he had made the Exodus from Egypt." Jews are commanded to tell their children the story of the Exodus, even those who are too young to ask. The Passover evening is a festive one, marked by chanting of the dramatic narrative from Exodus, by songs proclaiming the might of the Lord, and by the ritual eating of matzo (unleavened bread) and bitter herbs (a reminder of the bitter life Jews led in Egypt). Participants drink four cups of wine at the Seder table, spilling ten drops from one of the cups during a recitation of the ten plagues. This ritual shows a measure of sympathy for the oppressors and for their suffering. The story of the Exodus is a reminder of the value of freedom from oppression and of the obligation to stand against slavery and tyranny in every age.

The Exodus narrative forms Part II of Handel's oratorio, the text of which is drawn directly from the book of Exodus, except for the descriptions of the plagues, which Handel chose to draw from the Psalms. Part III of the oratorio is a direct translation of Shirat Hayam – the Song of the Sea – from the book of Exodus. Here the Bible breaks suddenly into verse – poetry that has rhythm, meter, and rhyme. The Hebrew text is dramatically different from that of the Exodus narrative; it is archaic, ornate, and dramatic in structure. These verses are, according to most scholars, among the oldest texts in the Bible, dating to the 12th century B.C.E. When the verses of Shirat Hayam are chanted in the synagogue, they are read in a unique chant that also is one of the earliest Jewish chants, originating many centuries before Handel. When it extols the might and power of the Lord, the Hebrew chant crows proudly in a descending major triad. But when the text describes the drowning of the Egyptians, the chant reverts to ordinary chant. According to one rabbinic commentary, the angels rejoiced at the victory of God and the deliverance of the Children of Israel at the Sea of Reeds (the term Red Sea results from a textual error), and they invited God to join their celebration. God declined, saying, "How can I rejoice when my children are drowning?"

—The Exodus Narrative and The Song of the Sea:  
A Jewish Perspective By Michael A. Ingall

# THE HARVARD-RADCLIFFE COLLEGIUM MUSICUM

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Harry Christophers, Artistic Director

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Memorial Hall/Lowell Hall Complex  
45 Quincy Street, Room 027  
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### CALENDAR OF EVENTS

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### PARKING

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### PHOTOGRAPHY AND RECORDING

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at least two business days in advance.

The Harvard-Radcliffe Collegium Musicum was formed in the fall of 1971 to coincide with the university's coeducational merger. The Collegium was conceived as a chamber ensemble but grew quickly to its present size of about 70 undergraduate and graduate singers. Under the direction of newly-appointed Director of Choral Activities Andrew Clark, the Collegium continues to perform distinctive a cappella repertoire from the early Renaissance to the present.

In Boston, the Collegium has earned a valued reputation for its performances of 17th- and 18th-century concerted works with period instruments including Monteverdi's *Vespers* of 1610, Bach's *St. Matthew Passion*, *St. John Passion*, *Mass in B Minor*, and numerous cantatas, as well as symphonic-choral works by Handel, Haydn, Mozart, and Beethoven. Performances in Symphony Hall (Boston), Kennedy and Lincoln Centers, the Royal Palace in Madrid, Notre Dame Cathedral in Paris, and eight international tours have garnered the ensemble the highest critical acclaim.

The rest of the Collegium's performance year will include a combined performance of Beethoven's Ninth Symphony with the Harvard Glee Club, Radcliffe Choral Society and Harvard-Radcliffe Orchestra. The year will culminate in a three-week tour of Germany and Austria in summer 2011.

Founded in Boston in 1815, the **Handel and Haydn Society** is the oldest continuously performing arts organization in the United States. The Society is a renowned period orchestra and professional chorus, performing music of the baroque and classical periods on the instruments and with the techniques of the time in which it was composed. Under the leadership of Artistic Director Harry Christophers, the Society's mission is "to perform baroque and classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible."

The Handel and Haydn Society has an esteemed tradition of innovation and excellence, which began in the 19th century with the American premieres of Handel's *Messiah* (1818), Haydn's *The Creation* (1819), Verdi's *Requiem* (1878), and Bach's *Mass in B-Minor* (1887) and *St. Matthew Passion* (1889). More recently, the Society premiered Randall Thompson's *Passion According to St. Luke* (1965) — commissioned for the Society's 150th anniversary — Daniel Pinkham's *Garden Party* (1977), Daniel Welcher's *Oratorio for Peace* (1999), Sir John Tavener's *Lamentations and Praises* (2002), and Thomas Vignieri's *Fanfare of Voices* (2009), commissioned by the Society in honor of the 250th anniversary of Handel's death. In the last 20 years, Handel and Haydn has given important historical performances of core repertoire, and has introduced such innovative programs as jazz/baroque crossover concerts, staged opera with dance, and narrative set to music, to great critical and audience acclaim.

Among recent milestones, Handel and Haydn made its London debut under Sir Roger Norrington in July 2007 as a featured performer at the prestigious BBC Proms Festival, which the London Telegraph named one of the top musical events of 2007. In September 2006, it made its debut at the Haydn Festival at the Esterházy Palace in Eisenstadt, Austria, with Harry Christophers. Between 2003 and 2006, the Society premiered new productions of baroque operas staged by director Chen Shi-Zheng. In fall 2005, two of the company's recordings — *All is Bright and Peace* — were in the Top Ten on the Billboard classical music chart at the same time. Handel and Haydn Society won its first Grammy award for its recording of Sir John Tavener's *Lamentations and Praises* (2002), co-commissioned with Chanticleer. It released its first project — *Mozart's C Minor Mass* — with Harry Christophers in September 2010 on the CORO label.

In 1985, Handel and Haydn launched the Karen S. and George D. Levy Educational Outreach Program to address the lack of performing arts education in public schools resulting from severe budget cuts. Today, this award-winning program reaches 10,000 children throughout Greater Boston. The 2010–2011 Season marks the 25th Anniversary of the Educational Outreach Program, a landmark achievement for the Society and an opportunity to further expand and strengthen the program.

As Handel and Haydn plans for its Bicentennial in 2015, Artistic Director Harry Christophers has set forth ambitious artistic plans which position the Society's core identity as performer, educator, resource center and community partner. In addition to exploring both core repertoire and less familiar works of the baroque and classical periods, the Society continues to develop a diverse audience and make its programs available to all, while expanding its national and international touring schedule, releasing live commercial recordings and further developing its relationships with area cultural and higher education institutions.

**Andrew Clark** is Director of Choral Activities and Senior Lecturer on Music at Harvard University. He leads the Holden Choral Program of nearly 500 singers and six faculty-directed choruses and serves as conductor of the Radcliffe Choral Society, the Harvard Glee Club, and the Harvard-Radcliffe Collegium Musicum. Clark teaches courses in conducting and music theory. Clark is also Artistic Director of the Providence Singers, an award-winning choral arts organization earning critical praise for compelling, innovative concerts, dynamic community engagement programs, and distinctive organizational partnerships.

An advocate for the music of our time, Clark has commissioned numerous composers, conducting important contemporary and rarely heard pieces as well as regular performances of choral-orchestral masterworks. His choirs have been hailed as "first rate" (Boston Globe) "cohesive and exciting," (Opera News) and "beautifully blended," (Providence Journal) achieving performances of "passion, conviction, adrenalin, [and] coherence." (Worcester Telegram)

Clark conducted the Providence Singers and the Boston Modern Orchestra Project in two critically acclaimed commercial recordings of seminal and neglected American works: Lukas Foss's cantata, *The Prairie*, and Dominick Argento's oratorio, *Jonah and the Whale*. In 2007, the Providence Singers was selected from a national pool to produce one of seven National Endowment for the Arts "American Masterpieces: Choral Music" festivals. Prior to his appointment at Harvard, Clark was Director of Choral Activities at Tufts University, and previously served as Music Director of the Worcester Chorus, Chorus Master and Assistant Conductor of Opera Boston, Associate Conductor of the Boston Pops Esplanade Chorus, and Assistant Conductor of the Mendelssohn Choir of Pittsburgh, the chorus of the Pittsburgh Symphony.

Clark has led ensembles in prominent venues including Carnegie Hall, Lincoln Center, the Kennedy Center, Cathédrale Notre Dame de Paris, Stephansdom in Vienna, Boston's Symphony Hall, Mechanics Hall, and throughout Europe and North America. He has collaborated with the Pittsburgh and New Haven Symphonies, the Rhode Island Philharmonic, the Trinity Wall Street Choir, the Kronos Quartet, and the Dave Brubeck Quartet, among others, and has performed on NBC's "Today" show.

Clark holds degrees from Wake Forest and Carnegie Mellon Universities, having studied with Grammy-award winning conductor Robert Page, and is completing doctoral coursework at Boston University with Professor Ann Howard Jones. He has been recognized by Chorus America as one of our country's most promising conductors and is a member of the national music honor society Pi Kappa Lambda.

**Christopher M. Walters** is in his third year of the Doctor of Musical Arts program in Choral Conducting at Boston University, studying with Dr. Ann Howard Jones. Currently he also serves as Music Director/Organist at the First Baptist Church of Wollaston (MA), as the Assistant Conductor of the Harvard-Radcliffe Collegium Musicum, and as the Conductor of the Men's Ensemble of Rhode Island College.

Prior to Boston, Walters taught for three years in Jacksonville, IL as Vocal Music Director at Jacksonville High School and Turner Junior High – in three years developing a fully-graded vocal music program. Choirs under his direction garnered Superior ratings at regional festivals and contests, receiving consistent praise for their technical accuracy and quality of musicianship.

The recipient of several commissions, including a research-grant for choral composition resulting in a 30-minute cantata based on the story of King David, Walters is an active composer. He is published by Colla Voce Music, Inc. Recent conducting performances include: Duruflé's Requiem with the Salisbury Singers of Worcester, Vivaldi's Gloria with the Assumption College Chorale, and the Historia der Auferstehung Jesu Christi of Heinrich Schütz with the choir of the First Baptist Church of Wollaston.

Walters holds a Bachelor of Music degree (summa cum laude, Pi Kappa Lambda, and with first honors) from the Blair School of Music and a Master of Education degree from Peabody College, both of Vanderbilt University. He also holds a Master of Sacred Music degree in choral conducting from Emory University.

**Soprano Susan Consoli**'s active career in oratorio, opera and recital have led her throughout the United States and abroad. She has worked under such notable conductors as Bruno Weil, Grant Llewellyn, Paul Goodwin, Harry Christophers, Laurence Cummings, Odaline de la Martinez, Craig Smith, William Jon Gray and Tom Hall; director / choreographer

Chen Shi-Zheng and Tero Saarinen as well as composer John Harbison recently premiering (Boston) *A Clear Midnight*. She has been a soloist of Emmanuel Music since 2004 and soloist with Carmel Bach Festival from '04-'08. Appearances with Boston Camerata & Tero Saarinen Dance Company include *Borrowed Light* in Berlin, Hamburg and Wolfsburg with and upcoming tour through France this November.

Ms. Consoli's recent solo engagements include: Harbison *The Natural World*, *Child Songs of Bidpai* with Lontano Ensemble at MIT, Bach BWV 122 with the Handel and Haydn Society, Handel *Alexander's Feast* with Emmanuel Music as well as Handel *Chandos Anthem* HWV 246, Bach BWV 1, 61, 155, 198 and Beethoven Chamber Concert Series, Handel *Messiah* with New England Classical Singers, Haydn *Creation* with the MIT Chamber Chorus. Ms. Consoli was the Lorraine Hunt Lieberson Fellow for the 2009-2010 season at Emmanuel Music. Susan can be heard on the Handel & Haydn Society recording of *All is Bright* for Avie Records. Ms. Consoli will be returning this summer as guest vocal artist with the Hotchkiss Summer Chamber Series. She is a member of the voice faculty at both Phillips Exeter Academy and Phillips Academy of Andover. This marks Ms. Consoli's debut with the Harvard-Radcliffe Collegium Musicum.

**Margot Rood** is a versatile artist whose work spans the baroque, operatic, music theatre and new music repertoire. Margot regularly performs with numerous ensembles in Boston and Montreal including Music at Marsh Chapel, the Handel and Haydn Society, Opera Boston, the Lorelei Ensemble, Studio Musique Ancienne de Montreal, and La Chapelle de Quebec. Solo engagements in 2011 include Despina in *Cosi fan tutte* with Green Mountain Opera Festival, *Israel in Egypt* with the Handel and Haydn Society and the Harvard-Radcliffe Collegium Musicum, a program of new works at Columbia University and a debut at Carnegie Hall performing a new song cycle by Shawn Jaeger, under the direction of Dawn Upshaw and composer Donnacha Dennehy. Recent stage credits include Dorinda in *Orlando* with Green Mountain Opera Festival; Fredrika in *A Little Night Music* and Little Red Riding Hood in *Into the Woods* with St. Petersburg Opera; Suor Genovieffa in *Suor Angelica*, Minnie Fay in *Hello, Dolly!*, and Yum-Yum in *The Mikado* with the Janiec Opera Company; Second Woman in *Dido & Aeneas* with Montreal's Theatre of Early Music; Lucia in *The Rape of Lucretia*, Emmie in *Albert Herring*, Aeglé in Lully's *Thésée*, and Oberto in *Alcina* with Opera McGill.

**Dimitrie Lazich**, baritone, is a graduate of the Curtis Institute of Music. He has performed leading roles in *Carmen*, *Die Zauberflöte*, *Le Nozze di Figaro*, *The Rake's Progress*, *La Bohème*, *Die Fledermaus*, among many others both here and abroad. With the Opera Theater of Pittsburgh, he has performed as Maximilien in *Candide*, Louis in their production of Bolcolm's *A View from the Bridge*, and Marco in their production of *Gianni Schicchi*. He has performed Marullo in *Rigoletto*, Wagner in *Faust* and Lakai in *Ariadne auf Naxos* with the Opera Company of Philadelphia, Erste Soldat with Cleveland Opera in *Salome*, and in *La Traviata* with De Nederlandse Reisopera. He performed in *Il cappello di paglia di Firenze* as Beaupertuis, Guglielmo in *Cosi fan tutte*, Sid in *Albert Herring* and in *Il Viaggio a Reims* as Don Alvaro all with The Music Academy of the West.

Mr. Lazich made his professional European debut with the Staatsoper Stuttgart singing in their production of *Dr. Faustus*. He made his UK debut with Dorset Opera singing Zurga in their production of *Les pêcheurs de perles* and most recently Escamillo in *Carmen* with the Longborough Festival Opera. This past winter he made his Sarasota Opera debut singing the role of Thomas Putnam in Robert Ward's *The Crucible* as well as covering Don Giovanni and Marcello in *La Bohème*. No stranger to the concert stage, he has performed solos in Faure's *Requiem*, Durefle's *Requiem*, *The Creation*, *Carmina Burana* and Mendelssohn's *Elijah*. He was the featured soloist with Worcester Symphony and Choir in both *the Messiah* as well as *St. Matthew's Passion*. He performed the Durufle *Requiem* with the Dessoff Choirs in New York this past fall and will be performing *Carmina Burana* in the spring with the Providence Singers.

Lyric tenor **Charles Blandy** has performed a wide repertoire, from works of Mozart and Bach to the most challenging contemporary music. Opera News and the Boston Globe praised his performances as Francis Flute in Britten's *Midsummer Night's Dream*. At Tanglewood, he appeared in the world premiere of Osvaldo Golijov's *Ainadamar*, starring Dawn Upshaw and conducted by Robert Spano, later reprised at Walt Disney Concert Hall in Los Angeles. This year he will sing Tom Rakewell in Stravinsky's *The Rake's Progress* at Emmanuel Music in Boston, where he has also sung Tamino in Mozart's *Magic Flute* and

Lurcanio in Handel's *Ariodante*. He recently performed the role of Almaviva in Boston Lyric Opera's family performances of *Barber of Seville*. Last year he made his Lincoln Center debut in the Mozart *Requiem* and Haydn *Paukenmesse* with the National Chorale at Avery Fisher Hall in New York, where he returned in November to sing Handel's *Alexander's Feast*. He recently performed as the Evangelist in Bach's *St. John* and *St. Matthew Passions* with Emmanuel Music, and with the Bethlehem Bach Choir in their Christmas concert of Bach and Haydn. He was a finalist in the Oratorio Society of New York solo competition, singing in Weill Recital Hall. He performed Handel's *Messiah* and Britten's *Cantata Misericordium* with the Charlotte Symphony; Britten's *St. Nicolas* with conductor Raymond Leppard in Indianapolis; and Mozart's *Requiem* with the Boston Landmarks Orchestra, performed outdoors on the Esplanade in Boston. He has appeared with the Handel and Haydn Society, Boston Baroque, Cantata Singers, Berkshire Choral Festival, Pittsburgh Bach and Baroque, and the Bloomington Early Music Festival.

On four days' notice he took over a tricky tenor part in Berio's *Sinfonia* under conductor Robert Spano at Tanglewood. He recently appeared with the Boston Modern Orchestra Project in music of Ronald Perera and Scott Wheeler. His performance of Jorge Liderman's *Song of Songs* with the San Francisco Contemporary Music Players (now a Bridge Records CD) was called "sterling" by the San Francisco Chronicle, and appears on a critically praised Naxos CD of Scott Wheeler's opera *Construction of Boston*. He gave the US premiere of Einojuhani Rautavaara's song cycle for voice and strings *Die Liebenden* with Chameleon Arts Ensemble, in a performance the Boston Globe called "marvelous."

With a wide repertoire in art song, his recital of Janáček's *Diary of One Who Disappeared* was profiled in the Boston Globe. He previously gave a recital of songs by Rachmaninoff, Liszt, and Szymanowski at Tufts University—called "one of the most engrossing concerts in ages" by reviewer Caldwell Titcomb.

He teaches in Harvard University's Holden Voice Program and at Tufts University. He was a fellow at the Tanglewood Music Center, where he was awarded the Grace B. Jackson Prize. He received his Master's Degree from Indiana University, and has studied at the Britten-Pears School in Aldeburgh, England. He is a native of Troy, NY, and graduated from Oberlin College with a B.A. in religion.

Countertenor **Gerrod Pagenkopf** has been praised by the Houston Chronicle as having "an elegant bearing and a sweet, even sound," and by the Boston Musical Intelligencer as "emit[ting] one gorgeous mellifluousness after another." Mr. Pagenkopf made his professional operatic debut in October 2008 with Amarillo Opera as Prince Orlofsky in *Die Fledermaus*. Other opera credits include the title roles in *Actéon*, *Orlando*, *Rinaldo*, *Ottone* (*L'incoronazione di Poppea*), Satirino (*La Calisto*), the Sorceress, Second Witch, and Spirit (*Dido and Aeneas*), Tolomeo (*Giulio Cesare*), Arsamenes (*Serse*), Public Opinion (*Orpheus in the Underworld*), Oberon (*A Midsummer Night's Dream*), and the Refugee (*Flight*).

As a concert soloist, Mr. Pagenkopf is a core artist with Grammy-nominated Ars Lyrica Houston, one of Houston's premier early music ensembles, and has performed with ensembles including Mercury Baroque, the Bach Society of Houston, the Houston Chamber Choir, the Dominic Walsh Dance Theater, Ballet Florida, Orchestra X (Houston), the Green Bay Symphony, the Bel Canto Chorus of Milwaukee, Masterworks Chorale of Boston, Exultemus, the Blue Heron Ensemble, Ensemble Altera, La Donna Musicale, and Newton Baroque. Mr. Pagenkopf has performed as soloist in such masterworks as Handel's *Messiah* and *Israel in Egypt*; Bach's *Passions*, *Magnificat*, and *Mass in B Minor*; Vivaldi's *Gloria* and *Dixit Dominus*; as well as numerous cantatas, oratorios, and other liturgical works of Alessandro Scarlatti, Caldara, and Telemann. He is also a choral scholar with Music at Marsh Chapel, Boston University, where he is a frequent soloist in the Bach Cantata series.

A native of rural Wisconsin, Mr. Pagenkopf received his Bachelors degree in Music Education from the University of Wisconsin-Madison. He also received his Masters of Music in Voice Performance from the University of Houston, where he was a graduate fellow with Katherine Ciesinski. Pagenkopf currently resides in Boston.

Bass-baritone **Joshua Sekoski's** recent operatic engagements include critically acclaimed debuts with Jacksonville Lyric Opera and Opera Company of Middlebury as Colline in *La bohème*, Guglielmo in *Cosi fan tutte* with the Duke Symphony Orchestra and Friedrich Bhaer in Mark Adamo's *Little Women* with Summer Opera Theatre. A former member of Sarasota Opera's Studio and Apprentice Artist Programs, he has sung with Opera Cleveland,

Amarillo Opera, Shaker Mountain Opera, Triangle Opera and Opera in the Ozarks. Featured roles have included the title roles in *Don Giovanni* and *Le nozze di Figaro*, Papageno in *Die Zauberflöte*, and Don Alfonso in *Così fan tutte*. Recent concert engagements include Vaughan Williams' *Dona nobis pacem* and Puccini's *Messa di Gloria* with the Annapolis Chorale and J. S. Bach's Magnificat with the Choral Society of Durham. Originally from Belle Vernon, PA, Josh is currently a JD candidate at Harvard Law School. He lives in Cambridge, MA, with his wife Ashleigh.

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**Haydn's Theresienmesse**  
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**December 10** Harvard Glee Club, Radcliffe Choral Society  
**Christmas on the Common**  
Andrew Clark and Kevin Leong, conductors. Tickets: \$20

**March 5** Harvard Glee Club, Radcliffe Choral Society  
**Junior Parents Weekend Concert, featuring Ross Lee Finney's Pilgrim Psalms**  
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**April 23** Harvard-Radcliffe Chorus  
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